

This issue of **CANADIAN FILM WEEKLY** *is dedicated to* **FAMOUS PLAYERS CANADIAN CORPORATION** *on the occasion of its* **TWENTY-FIFTH** *Anniversary*

Congratulations

to

Famous Players

Canadian Corporation

on its

TWENTY-FIFTH

Anniversary

Empire-UNIVERSAL

CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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25 Candles on FPC B-Day Cake



RUEBEN W. BOLSTAD
Vice-President of
FAMOUS PLAYERS
CANDN. CORP.

"Rube" Bolstad was born in Fertile, Minnesota in 1901 and began his business career as a junior in the First State Bank in that community. He then moved on to the big city of Minneapolis as a public accountant with C. H. Preston & Co.

He figured his way into show business, becoming an accountant with F & R Theatres, Minneapolis, in 1925. He must have figured pretty good because by 1928 he was chief accountant of the Minnesota Amusement Co. In 1930 he came to Famous Players Canadian Corporation as comptroller. Today he is vice-president and treasurer of the company and president of Eastern Theatres, Ltd.

He is a member of the Albany Club, Toronto, and the Mount Stephen Club, Montreal; is a Mason; loves fishing; is married and has a daughter.

Dominion's Leading Circuit Reaches Silver Jubilee

The word "industry" is usually associated with throbbing machinery, conveyor belts and smoke and grime. It is not easy to think of movie exhibitors as industrialists, but that is what they are, as can be seen in the statements of Famous Players Canadian Corporation, now celebrating their 25th Anniversary. Famous Players, in the year just passed, served 2,250,000 customers every week, maintained a payroll of $6,000,000 and paid out in taxes of various kinds more than $10,000,000. And when you deal in those figures, you're an industry.

From the day Famous Players gave a Toronto audience "Pollyanna" in the Regent theatre in 1920 until the present time, their chain of theatres has grown from an original group of 18 to 311. In their first year there were seven theatres in Toronto controlled by Famous Players, led by the

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JOHN J. FITZGIBBONS
President of
FAMOUS PLAYERS
CANDN. CORP.

Exhib Assoc'n Opposes Tax

Imposition of an amusement tax on theatre tickets by the Ontario government—should it be determined that the government is about to impose such a tax—will be opposed by the Motion Picture Theatres Association of Ontario. N. A. Taylor, president of that organization, revealed in a statement last week that basic plans to deal with such a situation had been formulated at a recent meeting of the directors.

Referring in his statement to

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Favors More Time For Alien Films

In the future playing time must be allowed foreign films on the screens of the United States and Canada, Tom Connors, vice-president of Twentieth Century-Fox, told a luncheon gathering of exhibitors at Toronto's Royal York Hotel last week. That would be necessary in order that Hollywood films receive reciprocal playing time in foreign countries.

The reason for this somewhat radical point of view, according to Connors, is that Hollywood films are show windows for goods manufactured in the USA and Canada and much of the peacetime export trade of both countries arises from attractive presentation of articles to the peoples of other lands. It was important that the 35 per cent of

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Bi-Pack Color

"Enchanted Forest," PRC production, will be the first feature shot in Eastman Bi-Pack color stock.

Fox' 4035 in Service

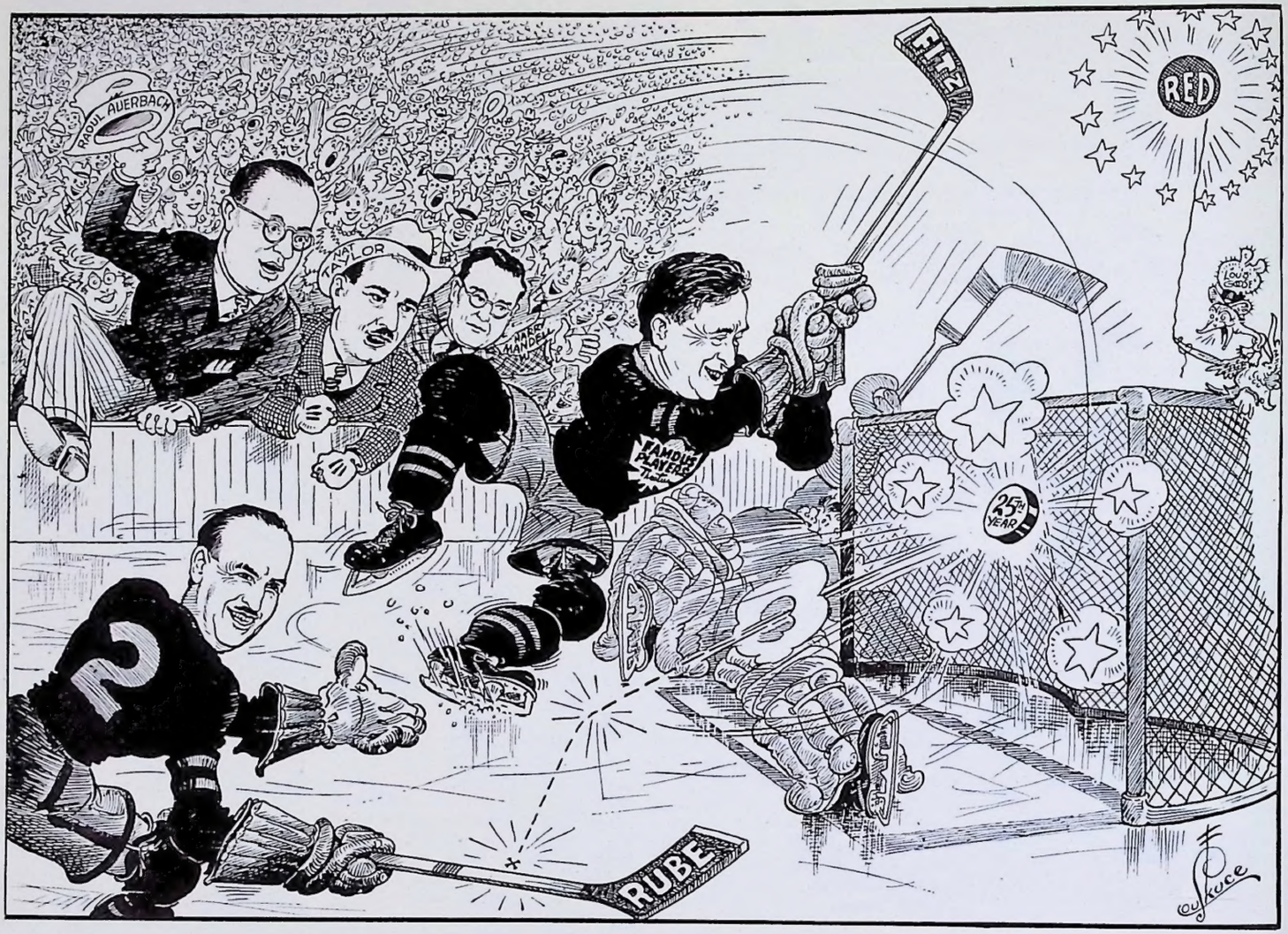
Twentieth Century-Fox has 4,035 employees in the armed forces of the United States and Canada.

N.L. Nathanson Home Now Gov't Hospital

Lyndhurst Lodge, former Toronto home of the late N. L. Nathanson, was recently purchased by the Federal Government as a rehabilitation hospital. It will be devoted to paralytic cases.

Destiny

POWERFUL! . . . in story . . . in action . . . in heart appeal . . . here is a man who loved recklessly . . . lived dangerously. Starring Allan Curtis, Gloria Jean, Frank Craven, Grace McDonald. Available now. Book this great attraction through EMPIRE-UNIVERSAL.



NAT TAYLOR *RAOUL AUERBACH* *HARRY MANDELL*

TWINEX CENTURY THEATRES CORPORATION LIMITED

Toronto

More Time for Foreign Films

(Continued from Page 3)

its revenue that Hollywood derives from its foreign market be kept up, for a decline would not only affect the production of films but the manufacture of goods.

The Fox distribution chief touched on a variety of subjects during the time he had the floor and answered a number of questions. "I doubt very much," he told one enquirer, "that for a long period of time television will be a serious contendor of the motion picture."

Broadcasting difficulties had not yet been overcome, he pointed out, and booster stations were still necessary. Nor was it likely that television production could match that of movies, in which scenes were retaken until they were as good as the technicians could make them. This had much to do with the fact that it costs from $10,000 to $30,000 for every foot of finished film, a production outlay that television would not make.

Much of television, he said, was still on paper but his company has applications for two stations and has authorized a group of scientists to keep it informed about the progress of the new medium.

In reviewing the product of his company for the reason, he said, "I believe that this year we will have the best product we ever had—the best product the industry ever had. Our competitors make fine pictures too, and that is a good thing. You have a big investment and the best assurance you can have of good business is the fact that four or five companies make good pictures and small companies who try a big picture occasionally should be supported so that they will be encouraged to try more pictures of that type."

William C. Gehring, division manager, acted as toastmaster, owing to the indisposition of Sydney Samson, Canadian general manager. Gehring called on John J. Fitzgibbons, president of Famous Players, and Paul L. Nathanson, president of Odeon Theatres of Canada, both of whom welcomed the previous speaker to the Dominion.

Generalis to Head Fox Language Pub.

George A. Generalis was last week named Twentieth Century-Fox publicity director of foreign-language newspapers in the USA and Canada. Generalis was formerly editor of the Greek-language daily, National Herald.

Film Weekly

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HYE BOSSIN, Managing Editor

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The quality of play in any game is determined by the ability of its champions. The quality of merchandise offered by any merchant is determined by his taste and enterprise. The quality of entertainment sold by our entire industry has been established by the honesty and preference of its leaders. Leading those leaders for a quarter of a century has been Famous Players Canadian Corporation.

Exhibs Will Oppose Amusement Tax

(Continued from Page 3)

the rumors of a tax circulating in the trade and general press, Taylor said that there had been a flood of anxious enquiries from exhibitors throughout Ontario.

According to the MPTAO president, who is also the leading executive of a large circuit:

A consensus of opinion of exhibitors is that this tax is unfair; firstly because it imposes upon the working man a share of the burden taken from the shoulders of the property owners and secondly it pierces the prices ceiling as set up by the Wartime Prices and Trade Board and in this respect may be ultra vires. Without exception, every exhibitor who contacted us showed an unprecedented determination to resist the imposition of this tax.

After pointing out that labor opposition indicates that public opinion will support the exhibitor's stand, Taylor states that any serious consideration being given the tax by officials could possibly be "exploratory rather than decisive." However, labor men, realizing that such a tax will be passed on to theatre patrons, are upset. Motion pictures are the most popular entertainment of the laboring masses because of low admission prices. Such prices were taken into account when the government set the cost-of-living index and apparently the possibility of additional tax was not taken into account by either the federal government or the average Ontario resident.

Ontario executives of the Trades and Labor Congress of Canada had served notice earlier that they would organize opposition to any amusement tax, especially if it is on motion picture admission prices. Such a "nuisance tax" should not be imposed to help raise part of the government grants to education.

They placed their point of view before Premier George Drew during a recent Queen's Park conference between labor representatives and government officials for the purpose of discussing Labor's legislative program brief.

Premier Drew was presented with the following resolution, passed at the last meeting of the Toronto and District Trades and Labor Council:

Amusement Tax or so-called Nuisance Tax:

We wish to offer our most emphatic protest to the re-establishing of an amusement tax on admission tickets to moving picture theatres in the province of Ontario as we fully realize that this tax must be an added burden on the working people who are, in the vast majority, the attendants at moving picture theatres.

This tax could only penalize an already heavily burdened people on their few hours of amusement which takes their minds from the bitter tragedies of war, loss and self-sacrifice that so many have paid and are paying every day.

Copies of the resolution were forwarded to every Ontario local and all were preparing to join in the protest if any move is made towards bringing back the tax which was cancelled by Premier Mitchell Hepburn in 1937.

25 Candles on FPCC Cake

(Continued from Page 3)

Regent, two in Vancouver and one each in Hamilton, Galt, Kingston, Guelph, Ottawa, Port Hope, and Nanaimo, Victoria and Revelstoke, B.C.

The Regent in Toronto was the first house in the Dominion to provide a symphony orchestra for special musical backgrounds for the silent pictures. This was a noteworthy milestone in the progress of the moving picture industry as a whole, but a pale promise of the developments which were to come in the next few years — sound, improved Technicolor, better screens and improved film. According to the president of Famous Players, J. J. Fitzgibbons, the changes of the late 20's and early 30's will be almost archaic in the post-war era, when such discoveries as germicidal lamps, more restful glareless screens, television, and improved sound and projection will be brought from the laboratories of war to movie patrons.

Famous Players' 25 years of service to Canadian movie fans is half the life of the entire moving picture industry. Thirty-seven employees have been with the corporation since it obtained its franchise a quarter of a century ago from Famous Players Lasky Co., to show the latter's pictures in Canada. Scores of employees have been with the corporation more than 20 years.

Since the outbreak of war, nearly 1,000 Famous Players employees have joined the armed forces. They are managers, projectionists, ushers, doormen, cashiers, maintenance men, in fact all the ranks of men and women who keep the silver screen alight have contributed to the fight for freedom, many at the cost of their lives. The resulting manpower shortage has caused a break with the theatre tradition that only men can be managers. Today there are a woman managers, and they have filled their jobs so satisfactorily that Famous Players are training more of them.

Greetings to Canada's

"FAMOUS FAMILY"

OUR COMPANY LOOKS FORWARD
TO ANOTHER QUARTER CENTURY
OF A HAPPY BUSINESS ASSOCIATION

RALPH H. CLARK
Dominion District Manager
For Warner Bros. Pictures

Published by Warner Bros. Pictures in recognition of the Twenty-Fifth Anniversary of Famous Players Canadian Corporation, Ltd.

THE OLD BRIGADE



The Famous Players' 25 Year Club will be inaugurated in January on the occasion of the 25th Anniversary of Famous Players Canadian Corporation Limited.

The Club will be an exclusive one—being composed entirely of men and women who have had 25 years continuous service with Famous Players.

When the Company was established on January 2, 1920, only 18 theatres formed the Famous Players group including theatres in British Columbia and Ontario. Theatres in the middle West did not come under F.P. banner until several years later.

Thirty-seven employees who helped staff the first head office and theatres are still active in Famous Players, and in their honor the Company held testimonial dinners in Toronto and Vancouver in January.

Charter members of the 25 Year Club received a jeweled membership lapel pin, a gift of either a watch or a Victory Bond from the Company and other tokens of Famous Players' appreciation of their contribution to the success of the Company.

Members of the 25 Year Club include two of the Company's district managers, the secretary of Famous Players, heads of the audit, accounting and insurance departments, supervisor of projection, a district booker, five managers, fourteen projectionists, a private secretary, two cashiers, two doormen and two members of stage crews.

The 25 Year Club will become a Famous Players' institution. Each year, on January 23rd, new members of the 25 Year Club will be honored by the executives of the Company when they become eligible to wear the Club's jeweled pin.

While only 37 employees are eligible for the Club membership this year there are many who have served twenty to twenty-four years.

JACK ARTHUR

Musical director, stage producer, theatre manager and now district manager, Jack Arthur was born in Glasgow, Scotland, and toured this country and England as a musician. Jack traded his fiddle for a baton and organized and conducted symphony orchestras in the Regent, Hippodrome, Uptown and Imperial Theatres before going into management.

JIM BAILEY

In July, 1907, James Bailey entered the booth of the Wonderland Theatre, Guelph, Ontario, as a projectionists' apprentice. Since then, this Galt-born employee has been projectionist in the Regent, Galt; Capitol, Kitchener; Capitol and Royal, Guelph.

ART BARBER

Since 1923 Arthur H. Barber has been in charge of the projection room at Head Office in Toronto. Art was born in London, England, and began his career as a projectionist at the Tivoli, Toronto, in 1918. The following year he screened pictures for the troops at Whitby and 1920 started in the booth at Strand, Toronto.

FRED BALDASSARI

It was in 1910 that Fred Baldassari became an apprentice to the projectionist in the Unique Theatre, Hamilton. Born in Italy, Fred came to Hamilton with his family and as a youngster became immediately interested in movies. When he obtained his license he moved to the Savoy, and later the Capitol, Hamilton, and is now at the Tivoli Theatre.

NOEL BARROW

Noel G. Barrow, Secretary of Famous Players, was born in the Barbados, British West Indies, and Noel's first contact with show business was as audit clerk with Pathe Freres in New York in 1916. He came to Canada with the old Paramount Theatres Company, Toronto, and has held an executive position with Famous Players since its) organization.

ADRIENNE CAZE

Born in St. Boniface Man., Miss Adrienne Caze started her career in show business as a singer of illustrated songs in the Starland Theatre, Winnipeg, in July, 1907. She toured the vaudeville circuits and in Vancouver she "opened" the Strand (then the Allen) and has handled the cash boxes in the Dominion and Capitol Theatres. She's been at the Kerrisdale since 1932.

'GUS' DEMERY

Gustave R. Demery was an usher at the Theatorium, Toronto, in 1906, when he decided to become a projectionist. He served his apprenticeship and started in the booth of the Alhambra. He's now at the Tivoli. Gus was born in Liverpool, England.

ROLY DARBY

Roland G. Darby was born in Luton, Bedforshire, England, and joined the Head Office staff at Famous Players in 1920 as bookkeeper. "Roly" was assigned to several theatres, including the Capitol and Palace, Montreal, and the Imperial, Toronto. He served wtih the Canadian army overseas and is now head of the Insurance Department.

MAURICE DOYLE

Maurice J. Doyle was appointed treasurer of the Regent Theatre, Toronto, in 1918 and held similar positions in the Alhambra and Pantages Theatres. He also spent about eight months at Head Office. Maurice became a theatre manager, starting at the Parkdale, and has been in charge at the Tivoli and now at the Runnymede, Toronto.

CHARLIE DENTLEBECK

Charles A. Dentlebeck was born in Fort Wayne, Indiana, and started in show business in Canada in 1909 at the Avenue Theatre, Toronto, as manager. He had been projectionist in several theatres when he was appointed supervisor of projection in 1920. Mr. and Mrs. Dentlebeck have two daughters and two sons. "And three grandchildren," adds Charlie, proudly.

HAROLD EDWARDS

Harold C. Edwards, projectionist in the Dominion Theatre, Victoria, doesn't explain how he came to switch from flautist in the orchestra of the Royal Theatre, Liverpool, to projectionist in the Dominion Theatre, but he started in show business in his birthplace, Liverpool, England, in 1896.

TEDDY GEE

Leek, North Staffordshire, England, is the birthplace of John Edward Gee, doorman at Shea's, Toronto. Teddy knows everyone of any importance in town and never forgets a patron. He started at the Regent in August, 1919, and has been at the Uptown and Shea's. Mr. and Mrs. Gee have two daughters. One son was killed in the last war.

FRANK GOW

An enthusiastic West Coast resident for many years, Frank Gow was born in Guelph, Ont., and went to the coast in 1910, when he bought the Broadway Theatre, Vancouver. Frank joined forces with Famous Players when the company was formed and is supervisor of Vancouver suburban and up-country theatres.

'DICK' GEERING

Famous Players' Assistant Secretary and General Auditor, Lawrence G. Geering, was born in London, England. Dick, as he is popularly known, joined Famous Players in 1920 as an accountant on the Head Office staff and became head of the auditing department some years ago.

'MIN' HABICK

Miss Wilhelmina Habick, born in Inckow, Ontario, was confidential secretary to the late N. L. Nathanson during his entire career in the industry, starting with Paramount Theatres Limited in 1918. Last year Min decided to switch to theatre management and became Maynard Joiner's assistant in the Capitol, Vancouver. Now she's managing the Grand Theatre, Galt.

SAM HAIGH

Samuel Haigh, projectionist in the Capitol Theatre, Vancouver, was born in Manchester, England, and in 1911 became projectionist in the Crystal Theatre, Vancouver. He has since been operator in the Dominion and Capitol Theatres.

JACK LAVER

Back in 1915 Edwin John Laver entered show business as assistant manager of the Garden Theatre, Toronto. He has filled assignments in the Alhambra, Bedford, Belsize, Garden, Parkdale, Tivoli, York and Bloor theatres. Jack was born in Chedder, England, and is manager of the Bloor, Toronto. The Lavers have one daughter.

TOMMY MARSDEN

Tommy Marsden served his apprenticeship on the staff of the old Crystal Palace in Toronto. The lad from Blackburn, England, became an operator in 1916 when he stepped into the booth in the Regent, Toronto. In 1920 he moved to Pantages (now the Imperial) and has been there since the day the house opened. Mr. and Mrs. Marsden have one son.

BILL MORE

Another former usher is William G. More, who began to carry a flashlight in 1914 at the Dominion Theatre, Vancouver. He obtained his projectionist's license and has worked in the Dominion and Capitol Theatres. He was born in Victoria, B.C. Mr. and Mrs. More have one son.

'CEC' NEVILLE

Leeds, England, was the birthplace of Cecil S. Neville, in charge of booking at the Vancouver office. In July, 1913, "Cec" started as a booker. He was treasurer of the Capitol Theatre, Vancouver, and travelling auditor for Famous Players for three years before he returned to the District Office as booker. Mr. and Mrs. Neville have one child.

HARRY PEER

To secure his license as a projectionist, Harry L. Peer worked in the Regent Theatre of Guelph, his home town, as usher and later apprentice. He became operator in the Regent and later the Castle, Capitol, Royal, and is now at the Palace. Mr. and Mrs. Peer have one son.

ARCHIE PRENTICE

When Pantages Theatre opened in 1920 the stage was rigged by Glasgow-born Archie Prentice. Archie was transferred to the Uptown, and later returned to the Imperial, where is is now in charge of the stage. Mr. and Mrs. Prentice have one daughter and four sons, one of whom is serving overseas ith the R.C.A.F.

CHARLIE RICHARDS

Charles A. Richards joined Famous Players in 1920 in one of the Company's first theatres, the Teck, Toronto, as an usher. He was promoted to doorman and then manager and has been manager of Parliament and Carlton Theatres. He was born in Langstaff, Ontario, is married and has one dauhgter.

ROBBIE ROBERTSON

Motherwell, Scotland, was the birthplace of John Mack Robertson, affectionately known as "Robbie," manager of the Capitol Theatre, Victoria. He was a projectionist in 1910 in the Maple Leaf Theatre, Vancouver. Mr. and Mrs. Robertson moved to Victoria many years ago, where "Robbie" has managed both the Dominion and Capitol Theatres.

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Congratulations

from

20th CENTURY-FOX

to

Famous Players Canadian Corporation

on its



and to its President,

J. J. Fitzgibbons

under whose leadership future success will match the achievements of the past!

Flashbacks

Tom Marsden Was At the Regent

One of the two projectionists of the Regent Theatre, Toronto, when it first opened its doors was Tom Marsden, now of the Imperial. The other was Charlie Brick.

In 1910, when Tommy started in the movie business, all the theatres were small stores which had been converted. L. J. Applegath operated two such houses on Yonge Street, the Crystal Palace and the Red Mill, and Marsden alternated between them. He became projectionist at the Crystal Palace.



T. MARSDEN

"In case the film broke," Tom recalls, "you had to crank the machine with one hand and rewind and make a film splice with the other to keep the show going. This was quite a stunt."

Quite a stunt? Sounds like it could make the storied one-armed paperhanger, of whom it was said that nobody was busier than, seem like a loafer.

"The booth was above the ticket box," Tom continued, "and when a reel was off I stamped hard on the floor. The cashier called the usher, who climbed the ladder and took away the film for rewinding."

When in 1916 Paramount Theatres—to become known as Famous Players in 1920—took over the Majestic and made it the Regent, Marsden went to work there.

In 1920 he switched to the Pantages, now the Imperial, and has been there since.



A historic photo—that of the Regent Theatre, Toronto. In 1916 the late N. L. Nathanson and his associates bought the Majestic, Adelaide Street West, from Ambrose Small. The Majestic, a melodrama house, was rebuilt into the then modern theatre. A small symphony orchestra conducted by Jack Arthur accompanied the action on the screen and played concerts for the patrons. It was the first deluxe movie house in Toronto and set the policy of comfort and class that became general in the Canadian motion picture industry.

Prexy Ray Tubman Presides at First

First monthly luncheon-meeting of the Motion Picture Theatres Association of Ontario (Eastern Division) of 1945, held recently in the Chateau Laurier, Ottawa, brought out one of the largest attendances of Ottawa and district managers since the association was formed two years ago.

Ray Tubman, Division D Supervisor for Famous Players Canadian Corporation and manager of the Capitol Theatre, was officially inaugurated as president of the association, and Morris Berlin, of the Somerset, took over his duties as secretary-treasurer, in succession to Steve McManus, of the Elgin, and Isser Singerman, of the Imperial, respectively.



JACK ARTHUR
Now a district manager for Famous Players, he was the conductor of the Regent symphony orchestra when the theatre opened.

Pollock Quits UA

Lou Pollock has resigned as director of publicity and advertising for United Artists. His resignation was accepted by Gradwell L. Sears, sales head. Pollock will announce a new connection in a couple of weeks.

G. B. Kallee Will Sell Canada Exhibs

Film theatre equipment of British manufacture has just taken an important preliminary stride toward post-war dominance in Canadian outlets as result of the disclosure by John Davis, emissary of J. Arthur Rank in latter's recently concluded deal with the Canadian Odeon chain, that GB-Kalee, Rank's equipment organiaztion, is set to operate in the Dominion as soon as the war ends.

Millions Weekly Visit FP Shows

EVERY week in 1944 in the neighborhood of 2¼ million Canadians visited motion pictures operated by Famous Players Canadian Corporation Limited and associates.

Providing for the entertainment, comfort and safety of millions of Canadian theatregoers is the serious responsibility of the biggest theatre operating company in the Dominion of Canada which, on January 23, 1945, celebrates its 25th Anniversary.



THE LATE
N. L. NATHANSON
(His Favorite Photo)

Famous Players was granted a charter in 1920 when the late N. L. Nathanson and his partners obtained from Famous Players Lasky Company a franchise to exhibit their pictures in Canada. The original group consisted of 18 theatres—7 in Toronto, 2 in Vancouver, and houses in Galt, Kingston, Ottawa, Hamilton, Port Hope, Nanaimo, Victoria and Revelstoke. The flagship of the circuit was the Regent theatre in Toronto, the first house in Canada to provide a symphony orchestra to play special musical backgrounds for the silent pictures. The opening attraction in the Regent under the new ownership was "Pollyanna" starring the screen's greatest box office star, Mary Pickford.

From these 18 theatres in 1920 has grown the Famous Players group serving Canadians from coast to coast. Today, under the direction of the President, J. J. Fitzgibbons, the company has an interest in 311 theatres in Canada and Newfoundland. Last year the Famous Players paid out in all forms of taxes, $10,343,158, and provided a payroll for Canadians of $6,000,000.

Bette Davis Again

"Stolen Light," Bette Davis' next at Warners, gets going on February 1, 1945.

They Call Him 'FITZ'

By HYE BOSSIN

ONCE upon a time there was a famed theatre executive named Sam Katz —there still is—who started from scratch. Scratch in his case was being born in another country, playing piano in a Chicago nickel show after school and so on. At 16 Sam Katz had his own theatre and in the years that followed he became the famous Katz of Balaban.

That's just about enough about Sam Katz for, to tell you the truth, he doesn't mean two things here. He means one though. I am quoting Mr. Katz' accomplishments to show that his judgment of people is worth something. Being one of the best examples of the "started-from-scratch" boys, he should be a pretty good authority on anyone who started even further back.

Mr. Katz was president of Publix, a leading USA chain, in 1929. One of his lads, Jack Fitzgibbons, had been promoted to special company activities from his post as New England Division manager. This met with a popular response which just had to be expressed with more than mere applausive nodding of noggins.

That's how it was that 350 associates, friends and prominent citizens gathered to honor John J. Fitzgibbons at the Somerset Hotel, Boston.

"Mr. Fitzgibbons," Sam Katz told those who had come to cheer and stayed to cheer, "represents the highest standards of Publix. In developing the amicable relationship between Publix and the public; in nurturing this friendliness of the public; in looking after its welfare and safety; in extending it the utmost courtesy and consideration at all times, he has symbolized the character of our organization."

While Sam Katz was in no way kidding, yet he was measuring the guest of honor in terms of Publix. He might have even been prejudiced in favor of a rags-to-riches fellow-traveller, for Jack Fitzgibbons early home had been an orphanage. Canadians, though not particularly skeptical, are traditionally conservative.

The words of Sam Katz took on special significance when in 1930 John J. Fitzgibbons came to Canada as director of theatre management for Famous Players during the period when Arthur Cohen was president of the company.

They soon found that this Sam Katz was a pretty smart fellow and when he voted for a man, that man was okay. In Canada the question wasn't what kind of a Famous Players man John J. Fitzgibbons was but what quality of human being. The answer to that was provided in Publix Opinion, organ of the Katz organization, although naturally not of interest on this side of the border at the time it was printed.

"His pronounced personal characteristics," it wrote about Jack Fitzgibbons, "are kindliness, keen alertness and rare ability to make quick, effective decisions."

Since those decisions are many and they deal with the welfare of so many persons, the quality of kindliness is a blessing.

Having mislaid my rose-colored glasses, I might say here that, because the theatre industry is so highly-competitive, the conduct of certain of its members now and in the past has drawn much vivid verbal condemnation from other members. I am not saying who is right and who is wrong but merely commenting on the existence of this backbiting which, I am sure, is not confined to the motion picture industry.

I have never heard any personal criticisms of the character of John J. Fitzgibbons. On the contrary, he is spoken of with affection by everyone in the Canadian theatre industry from the menial worker to the operators of competitive circuits. And almost all, whether they know him or not, refer to him as "Fitz" when he isn't present. He is, in fact, one of the friendliest fellows in the business. In answer to a query of mine as to why Fitz was spoken of so highly, the reply was:

"You can trust the man."

Which proves, I guess, that the bigger you are, the bigger you are.



JOHN J. FITZGIBBONS

JOHN Joseph Fitzgibbons was born in Meriden, Connecticut, in 1890, and was more or less adopted into the theatre business when William Slack, operator of the Bijou Theatre of that town, became his foster father. Young Fitzgibbons started in the Bijou in 1907. As soon as he was old enough he became a news cameraman for Pathe and later he entered the field of commercial photography. After a while at that he became an itinerant exhibitor, among other things, until 1919, when he acquired an interest in four theatres in Long Island.

He applied himself to making these theatres successful in every way he knew how—and he knew how. Two years ago at a Republic convention in Toronto James E. Grainger, president of the company, was honored with a dinner which followed the business sessions. "Uncle Jimmy," recounting the experiences of other days, recalled when he had to climb a ladder to get into the projection trap where "Fitz" was working in order to try to sell him films.

But six years after his invasion of Long Island, Paramount appointed him director of theatre management for Eastern United States. From 1925 to 1930, which year he came to Canada, he performed many important tasks for Paramount and its Publix unit, including the building of most of the deluxe houses in Florida. In his years with Paramount it became one of the theatre leaders of the world.

Elected vice-president of Famous Players Canadian Corporation in 1936, he became its president in 1941.

John J. Fitzgibbons, always a fighter when there was fighting to be done, is already in the thick of the developing battle for domination of the Canadian theatre industry.

THE man they call "Fitz" is tangled up in so many humanitarian and patriotic causes that it is hard to figure out where he gets the time to run the Dominion's largest theatre chain. As chairman of the Canadian Motion Picture War Services Committee he has to deal with dozens of matters between Victory Loan campaigns, such as recruiting aid, fuel conservation and so on. His own company, among other things, runs a gratis show for men and women in the armed services each Sunday in four cities.

As the representative of one of Canada's leading industries and business enterprises his advice and presence are required by those in official capacities. He serves on inter-industry committees and organizations, such as the Motion Picture section of the Toronto Board of Trade, of which he has been president, and is chairman of the National Advisory Council. He is chairman of public relations for the Canadian Picture Pioneers and one of the leaders in the proposed organization of a Variety Club in Toronto.

(Continued on Next Page)

The Man They Call 'Fitz'

(Continued from Previous Page)

John J. Fitzgibbons is chairman of the Board of Governors of St. Michael's Hospital, Toronto; governor of Notre Dame College, Wilcox, Saskatchewan; and a member of the Knights of Columbus.

Besides being managing director of Famous Players, he is a director of United Amusements, Montreal, and Confederation Amusements, Montreal; and many other companies.

He even has time to be an Indian chief. During the Western conference of the company last summer, held at Banff, he was made Chief Moving Shadows of the Sarcee Tribe, with Chief Joe Big Plume officiating. That sort of thing with most is strictly for the photographers. Not "Fitz." His kindliness, when mixed with his sense of humor, is a potent force. Come Christmas and Chief Moving Shadows sent his brothers of the tribe presents, drawing a letter of thanks from Chief Joe Big Plume.

Chief Big Plume, in his letter, warned his wandering Indian brother about the effects of too much firewater and that he must not buy any without a permit from the Indian agent. Chief Moving Shadows correspondence with his fellow-chief is strictly along "Just-Between-Us-Indians" lines, referring to the Mounties as a mutual and common problem and so on.

MARRIED to Katherine Kiernan in 1912, he has five sons and two daughters. The Fitzgibbons children are an interesting group.

The oldest son is John Joseph Fitzgibbons, Jr., a captain in the American Army who was twice decorated and once wounded. He holds the Bronze Star Cross and an Oak Leaf Cluster for heroism in the pacific. J. J., Jr., is well-known in the industry, having worked in various trade capacities in Toronto, London and Winnipeg.

In London he ushered at night after attending Western University during the day and in Winnipeg he was assistant manager of the Metropolitan. Having attended an American military academy, he was a reserve officer and just before Pearl Harbour was called to the colors.

Jack, Jr. married a girl he met in Hawaii and they have a child but grandfather Fitzgibbons hasn't met the child or mother yet.

Sergeant Gunner Eugene Fitzgibbons is with the US Army Air Corps in India and Robert is with the US Navy in the Pacific.

(Continued on Last Column)

CONGRATULATIONS
FAMOUS
PLAYERS
CANADIAN CORPORATION LTD.

AND BEST WISHES FOR FUTURE ANNIVERSARIES IN WHICH TO ADD STATURE TO THIS GREAT MOTION PICTURE INDUSTRY

ODEON THEATRES
OF CANADA LIMITED



MORRIS STEIN
Eastern division general manager for Famous Players.

FPPC Announces Staff Changes

Famous Players last week announced a number of important changes in the managing staffs of houses in the district under the supervision of Dan Krendel.

Jack Purves from the Tivoli, Hamilton to Capitol, Welland.

Ken Craig from Capitol, St. Catherines to Tivoli, Hamilton.

Vern Hudson from Palace, Guelph to Capitol, St. Catharines.

Tom Forhan from Capitol, Welland to Strand, Hamilton.

Miss Eunice Sneath, acting manager of the Strand, Hamilton to College, Toronto as assistant manager.

Jim McDonough, manager of the Royal, Guelph to Palace, Guelph.

All the situations in Ontario.

The twin boys, Kevin and Arthur, attend De La Salle, Oaklands, Toronto.

Daughter Yvonne is married to Dr. Milton Robinson, now overseas, whom she met while training as a nurse at St. Joseph's, Toronto. Her sister Helen was a member of the Woman's Division of the RCAF when she met Flying Officer McCausland, RCAF, whom she married. She is not now in the service, having been discharged when her husband, an American, transferred to the US Army Air Corps.

FROM back of scratch to recognition as one of the most capable and best-loved figures in the show world—that's the story to date of John Joseph Fitzgibbons. But then, the "J. J."s of North American history — Corbett, Jeffries, Braddock, etc. — have always been fighters and champions.





It is our privilege to join with the entire theatrical and film industry in Canada in extending congratulations to Famous Players Canadian Corporation on the occasion of the completion of Twenty-Five years' successful operation. It is a record of which we are all proud.

Dominion Sound Equipments Limited are proud also of the privilege of being associated with Famous Players Canadian Corporation throughout the entire period of our operations—since 1928, in fact—servicing sound equipment in theatres all across Canada.

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Filmed from Broadway's Triumphant Stage Hit!



MOSS HART'S

NEVER

SUCH

ROUSING,

LUSTY

BOX-OFFICE

ENTERTAINMENT!

TUNEFUL...

FUN-FILLED...

BREATH-TAKING!

MAN

DA

GLORY

PRESENTED BY

20th CENTURY-FOX

IN ASSOCIATION WITH THE U. S. ARMY AIR FORCES

PRODUCED BY

RRYL F. ZANUCK ★

DIRECTED BY

GEORGE CUKOR

IT'S THE BIGGEST GLORY-SPLASHED, AUDIENCE-AIMED PICTURE OF THE YEAR!

20th CENTURY-FOX

THE BIGGEST FIGURE IN PRE-SELLING DOES ANOTHER NATION-SPANNING JOB IN



American Weekly . . . This Week . . . Metropolitan Group . . . Puck, The Comic Weekly . . . Life . . . Ladies' Home Journal . . . Good Housekeeping . . . Look . . . Cosmopolitan . . . American Magazine . . . Time . . . Redbook . . . Parents' Magazine . . . Newsweek . . . Liberty . . . Pic . . . Scholastic

COMBINED NET CIRCULATION 60,666,725!

20th Century-Fox
IN ASSOCIATION WITH
THE U. S. ARMY AIR FORCES
PRESENTS

MOSS HART'S

Winged Victory

WITH

PVT. LON McCALLISTER • JEANNE CRAIN • SGT. EDMOND O'BRIEN • JANE BALL
SGT. MARK DANIELS • JO-CARROLL DENNISON • CPL. DON TAYLOR • JUDY
HOLLIDAY • CPL. LEE J. COBB • T/SGT. PETER LIND HAYES • CPL. ALAN BAXTER

Produced by **DARRYL F. ZANUCK** • Directed by **GEORGE CUKOR**

STAGE PLAY AND SCREEN PLAY BY MOSS HART

SMASH 'EM WITH THE SIXTH WAR LOAN!

PRINTED IN U.S.A.

The Industry's Gift

LESS than ten days after the Allies fired the first shot for the liberation of France, motion pictures from Hollywood were being shown on the Cherbourg peninsula. And less than two months after D-day several pictures were given their world premiere in fifteen different locations in liberated France.

Moving toward the front at the discretion of combat commanders, these pictures are handled by special service officers who mobilize merriment for munitions, who replace rifle blasts with movie laughs, who pour music and entertainment from landing barges on the continent to compete with screaming dive bombers and the thunder of bursting shells.

As of December, 1944, more than 24,356 entertainment programs of 16 mm. films—each program including a feature, one or more shorts and a newsreel — have been given by the Motion Picture Industry to troops on far-flung battle fronts. In every war zone, in all isolated outposts and in military hospitals, troops are seeing the same movies you see at local theatres. And in many cases the soldiers see them first.

WHILE huge reserves of men, machines and supplies were being built up in England for the conquest of France, a backlog of films for the invasion forces was created in London. This backlog had been in preparation for more than four months prior to the invasion and included a selection of the best pictures current in that period. The films were prepared especially for frontline showing.

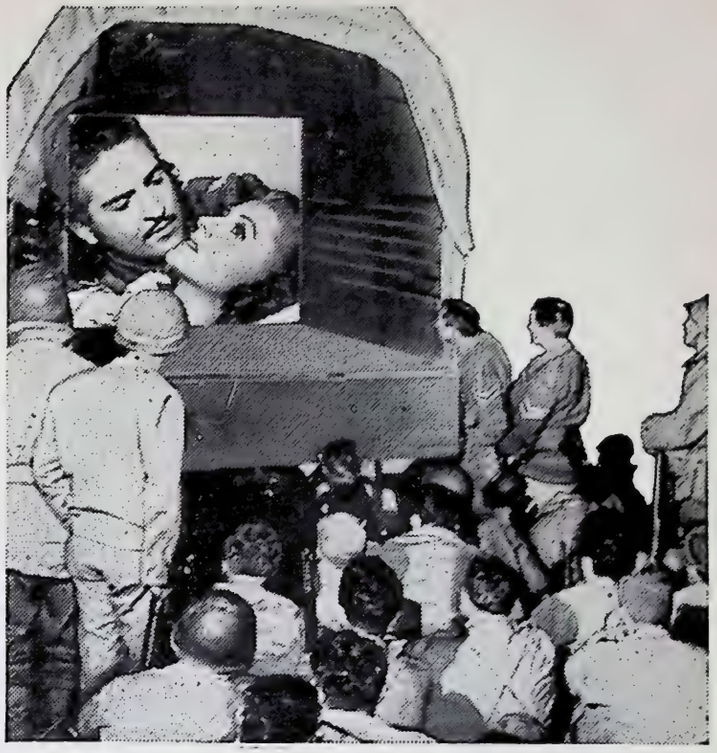
Films shown in motion picture theatres in this country now carry an emblem notifying theatre patrons at home that soldiers on the war fronts throughout the world are seeing these same pictures. This emblem reads:

"To the families and friends of servicemen and women: Pictures exhibited in this theatre are given to the armed forces for showing in combat areas around the world."

Every film made by the Motion Picture Industry is available free of charge for overseas distribution in 16 mm. size.

Through the War Activities Committee of the Motion Picture Industry arrangements were made for the distribution of films as part of the morale program for the armed forces. Arrangements were completed with Hollywood producers to make 16 mm. prints of all pictures selected for overseas showing. Protected by top priorities, more than 90 per cent of the shipments are via air transport.

All the films now being sent abroad are 16 mm. prints of pictures off the Hollywood production line. While most of these films are sent overseas simultaneously with the release of their 35 mm. counter-parts in this country, wherever possible, war zones are serviced first.



An army truck is used for the exhibition of one of the Motion Picture industry's 16-mm. gift film programs. The screen is set up at the front of the truck and the tarpaulin serves to kill most of the light rays from the projector, thus protecting the men from possible enemy bombing. (An official army photo.

THE Motion Picture Industry's 16 mm. gift films should not be confused, however, with the 35 mm. showings in navy, army and air force establishments. Through a commercial arrangement the forces rent for their own use 35 mm. prints of motion pictures which play in the regular commercial movie houses. These films, obtained at a low rental, are shown by the army and air force in training camp theatres. Any profit derived from the presentation of these films goes to the recreational funds. Polls showing audience reaction of the soldiers indicate that they prefer musicals, comedies, romantic dramas and pictures that give nostalgic glimpses of home. They do not like war dramas—films that give the Hollywood version of warfare. But they do want documentary war pictures of authentic action, and newsreels showing actual fighting.

Quentin Reynolds, war correspondent, had this to say about battlefront movies in a recent article:

"Two days after the Dieppe raid, a group of Commandos who returned (a lot of them didn't) were given a leave. Lieutenant Douglas Fairbanks and Major Jock Lawrence (both of Mountbatten's staff), arranged for them to see 'Holiday Inn.' I went with them. These men had taken a real physical and mental beating. They were still a little punch drunk from those nine horrible hours we spent at Dieppe. An hour and three quarters with Bing Crosby and Fred Astaire made new men out of them. They came out laughing, humming the Irving Berlin songs, relaxed, forgetting the blood and horror of the raid."

As quickly as possible new combat zone film circuits are being added, with projection facilities improved and increased.

Who knows? Maybe one of these days they'll be throwing a little theatre party for the troops in Berchtesgarten!

Congratulations

to

FAMOUS PLAYERS

on its

25th Anniversary

of

Leadership in Entertainment

o

John R. Poole's

Paramount Poster Service

Metro Display Service

243 Church St. Toronto



Royal Canadian Navy officers are shown above at a screening of 20th-Fox' US Navy epic "Fighting Lady," the story of an American aircraft carrier in the battle of the Philippine Sea. Sydney Samson, Fox Canadian general manager, screened the film at the special request of the RCN.

MOVIE INDUSTRY HAS EXCELLENT WAR RECORD

BECAUSE movie-goers have scarcely felt the differences which the demands of war have made on the industry, it is ofen taken for granted that the production and exhibition of pictures is purely a war-time luxury, getting by on priorities and other restrictions with the plea that movies are neded for home front morale.

Canadian government officials, war industry leaders and others in a position to know, testify that the home front morale needs are no hollow plea in themselves but a vital necessity for an all-out war effort. But that particular value is only the beginning of a list of the services which the industry has rendered the country since the outbreak of hostilities in 1939.

J. J. Fitzgibbons, president of Famous Players Canadian Corporation, and national chairman of the Canadian Motion Picture War Service Committee, says that the records of the movie industry in war compare favorably with that of any other industry.

THE screen which has been consistently denied commercial users has been given for the asking to advertise and promote the sale of Victory Bonds and War Savings Stamps; it has been used to stimulate blood donors' services and salvage campaigns. The Red Cross and other war agencies have been cheerfully given the screens in hundreds of Canadian communities to state their needs and tell their stories to the people. And in addition to the screen itself, actors and acresses have come to this country from Hollywood by the score of help with personal appearances in the various bond campaigns. Special pictures have been made in Hollywood for the Canadian war effort and shown gratis. The Hon. J. L. Ilsley, Minister of Finance, has expressed the gratitude of the government for this co-operation and has said how important it has been to the success of the war financing problem.

Many a lonely man and woman in the armed services will recall the Sunday shows made available to uniformed men and women in various parts of the country—shows which have helped to kill the monotony of leave spent in strange communities. The Sunday shows have been provided free to the troops, expenses being paid by the theatres with films donated by distributors.

This record of the past five years Famous Players finds as gratifying as their full 25 years of serving the Canadian entertainment world, an anniversary which is being celebrated this month.

Two of the best Canadian produced stage shows in years—the Army and the Navy shows—have played from coast to coast in many Famous Players theatres. The Industry gave financial support to the Navy Show and the Army Show was produced by Jack Arthur, on loan from Famous Players.

THE value of the motion picture industry to civilian morale was shown in England during the blitz of 1940 and 1941. During the height of the blitz about 800 cinemas were closed in Britain, partly because of bomb damage and partly in response to a government request that people be discouraged from congregating in comparatively small areas. The drop in civilian morale was so noticeable that the government hastily called on the cinema operators to re-open as soon as possible, which they did, and have been going ever since. A Bob Hope picture which was played specially to the homeless and battered people of Coventry right after the saturation raid on that city was admittedly a big factor in the maintenance of morale there.

Too Few Juvenile Pix, Claims Convenor

A list of motion pictures suitable for children over eight years of age, all currenly showing in Toronto and district, has been endorsed by the Toronto Home and School Council, it was announced last night. Mrs. J. H. Couke, visual convener, stated that there are no suitable films for children below this age, with rare exceptions.

The films are the Adventures of Mark Twain, The Canterville Ghost, Home in Indiana, The Story of Dr. Wassell, Lassie Come Home, The Great Mr. Handel, Going My Way, See Here Private Hargrove, Henry Aldrich, Boy Scouts Up in Arms, The Sullivans, Since You Went Away, Our Hearts Were Young and Gay, Meet Me in St. Louis, Target for Today, Thirty Seconds Over Tokyo, Winged Victory, Can't Help Singing, Minesweeper, Irish Eyes Are Smiling, Bathing Beauty, Rationing.

Coming "family pictures" are Sunday Dinner for a Soldier, The Three Caballeros, Tomorrow the World, Wilson, A Song to Remember, and Son of Lassie, Mrs. Couke said.

CONGRATULATIONS! Famous Players Theatres' 25th ANNIVERSARY!

PICTORIAL DISPLAY LTD.

80 GEORGE ST., TORONTO

Congratulations and Best Wishes to

FAMOUS PLAYERS CANADIAN CORP. LTD.

On the Occasion of Their Twenty-Fifth Anniversary!

A FINE TRIBUTE TO THE

Good Fellowship

Integrity

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Of Famous Players Executives and Employees

PRC Pictures

H J ALLEN, PRES


To
FAMOUS PLAYERS
CANADIAN CORPORATION
Congratulations



on the completion of its
first quarter-century of service
and inspiration to
the great industry of which it is so
active and vital a part

RKO RADIO PICTURES

A Salutation

It is a pleasure, privilege and an honor for the F. G. Spencer Company, Limited to have become associated with the Famous Players Canadian Corporation, Limited with whom we are committed as regards development in the Maritime Provinces.

Upon so auspicious an occasion as the celebration of this great Canadian Organization's Twenty-fifth Anniversary, January 23rd, we, with genuine gratitude for what it has accomplished for our Industry in Canada, offer our sincerest congratulations and best wishes for 1945 and the years to follow, associating the names of Mr. J. J. Fitzgibbons, President, and Mr. R. W. Bolstad, Vice-president, two of those who "builded better than they knew."

F. G. Spencer, President

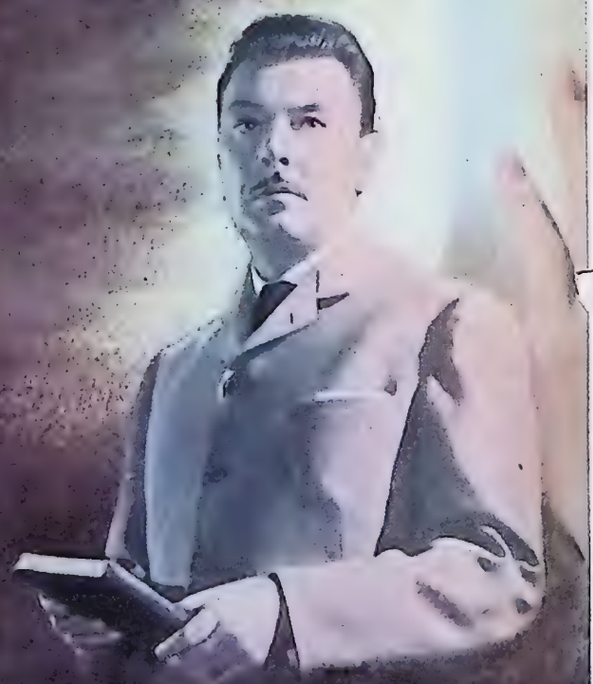
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DANGEROUS SECRETS
STALK HER
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A Dangerous Love Story

daringly told . . . screened in super suspense and heart-thrilled mystery from the gripping pages of Margaret Carpenter's sensational best-seller!





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ROBERT FELLOWS
Directed by
JACQUES TOURNEUR
Screen Play by Warren Duff

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	CIRCULATION
LIFE	4,040,300
WOMAN'S HOME COMPANION	3,586,231
LIBERTY	1,262,296
ENTIRE FAN LIST	7,456,365



RKO RADIO PICTURES

Many Changes for Post-War Houses

When the smartly uniformed movie usher shows you to a seat in the post-war theatre it will probably be something more than the present upholstered surface from which you watch the histrionic abilities of your favorite stars. Famous Players Canadian Corporation, who are celebrating their Silver Jubilee this month, are keeping a close eye on seating developments as revealed by airplane companies. The latter have been employing the services of nerve specialists for several months past, to design and build a comfortable seat which will provide the maximum in nerve-ease and rest, and theatre people plan to copy the final result for the greater comfort of movie patrons.

This is only one of several post-war theatre innovations which Famous Players are studying. Another long step toward three dimensional presentation will be taken in the realm of sound.

A minor but interesting development of the post-war theatre is the floor covering. Instead of the ordinary carpet being laid, a rich, deep pile which has been sprayed on will yield to the patrons' feet. This a composition of latex and wool, sprayed on a concrete floor, giving as soft and durable a surface as the costliest rug. It is still news to many carpet manufacturers, but has been used in American war industries with satisfactory results. It is not only cheaper than carpet, but where a small area may become worn, it can be quickly patched up again with an application from the spray gun, and the entire "carpet" is as good as new.

Television is still a subject on which movie people talk with crossed fingers. Famous Players are planning to add television to their regular movie programs as soon as it becomes practicable to do so, but although grandiose reports have come from various quarters on the advances being made in television, those who are prepared to bring this latest of miracles to movies audiences know that many perfections have to be made before it will compete with film. Its principal asset at the present stage of development is the speed with which it reports news events; but for anything else film with its color and sound, and the advantages of skilled editing, will still offer the best in entertainment—and may not be entirely replaced by television even in the news field where the latter is expected to be most in demand. But whatever its role on the screen, television will be given a chance.



Salvage Drives Get Much Help

When the Department of National War Services launched its campaign for much-needed salvage for the war effort officials turned to the Canadian Motion Picture Industry for assistance.

In many cities and towns throughout Canada motion picture theatres organized highly successful salvage drives, one of the most important being the one for waste fats necessary to fill Canada's rapidly diminishing glycerine stores.

The theatres knew that best results could be obtained by interesting youngsters and set up special morning matinees, the only price of admission being cans of fat. So successful were the early "fat shows" that the government asked for these matinees to be repeated in a number of town and cities. The theatres in all instances donated their services and those of their staffs, handled the advertising and arranged for the collection of the salvage. Motion picture distributors loaned films for the special shows free of charge.

When there was urgent need for other types of salvage, such as rags, waste paper, rubber, etc., special children's shows brought results never previously obtained.

Famous Players theatres across Canada joined wholeheartedly in in the salvage campaigns and turned in to salvage depots many tons of valuable scrap.

Charles LaFerle, director of National Salvage, wrote this letter to the president of Famous Players:

"I should like to express to you and the Famous Players Canadian Corporation Limited my hearty appreciation of the splendid co-operation your company is extending to the National Salvage Division of the Department of National War Services through your series of salvage shows in your theatres throughout Canada.

"The Salvage Division has an important task in collecting all the salvage possible throughout Canada to assist in providing necessary raw materials for our war industries to enable them to maintain their ever-increasing production program.

"Thus the assistance which is given the Salvage Division by the special salvage shows sponsored by Famous Players organization is warmly welcomed as a timely patriotic means of co-operation in getting on with an important phase of the Canadian war effort."



JAMES R. NAIRN

Jimmy Nairn is director of Famous Players publicity and advertising.

Tom Connors Welcomed



Canadian exhibition executives welcome Tom Connors, distribution chief of Twentieth Century-Fox, to Toronto. Left to right—R. W. Bolstad, Famous Players; William C. Gehring, Twentieth Century-Fox; John J. Fitzgibbons, Famous Players; Tom Connors; and Paul L. Nathanson, Odeon Theatres.

H. Owen Returns to Paramount Pictures

Hugh Owen has recently tendered his resignation as general sales manager of Vanguard Films Inc., and will return to Paramount when the resignation becomes effective in February.

When Owen rejoins Paramount next month he will assume the post of Divisional Sales Manager of the newly created New York and Southern Division, Charles M. Reagan, vice-president in charge of Paramount sales, announced.

J. W. Connell Passes

J. W. Connel, president of the Musical Protective Society of Canada, with which the industry is associated, passed away in Toronto last week after a brief illness. He was also president of the Hotel Association of Canada.

Col. Veteran Film

Columbia has purchased an original story by F. Hugh Herbert, Broadway playwright, which deals with the rehabilitation of a young veteran. Story is titled "When I Come Back" and is slated for early production.



Greetings

to

FAMOUS PLAYERS

ALLIANCE FILMS, LTD.

TORONTO MONTREAL

980 Boys & Girls In the Services

BEFORE the war Famous Players had a staff of approximately 3,000 men and women in their theatres across Canada. The most recent survey show that 980 former employees are now serving in the armed forces—nearly one-third pre-war personnel!

The Company's former employees are enlisted in all the three branches of Canada's armed forces, with the United States army, navy and army air corps and the Royal Norwegian Air Force. A number are stationed in Canada, Newfoundland, Labrador and several hundred are serving on many battle-fronts and have seen action in Italy, France, Belgium, Holland, Africa, Ondia, Burma and the South Pacific.

FORTY Famous Players men are listed missing or killed in action and a number are prisoners of war. Most of these are prisoners in Germany and two are held by the Japanese. One was captured in the Burma theatre of war and another was a member of the ill-fated Hong Kong garrison.

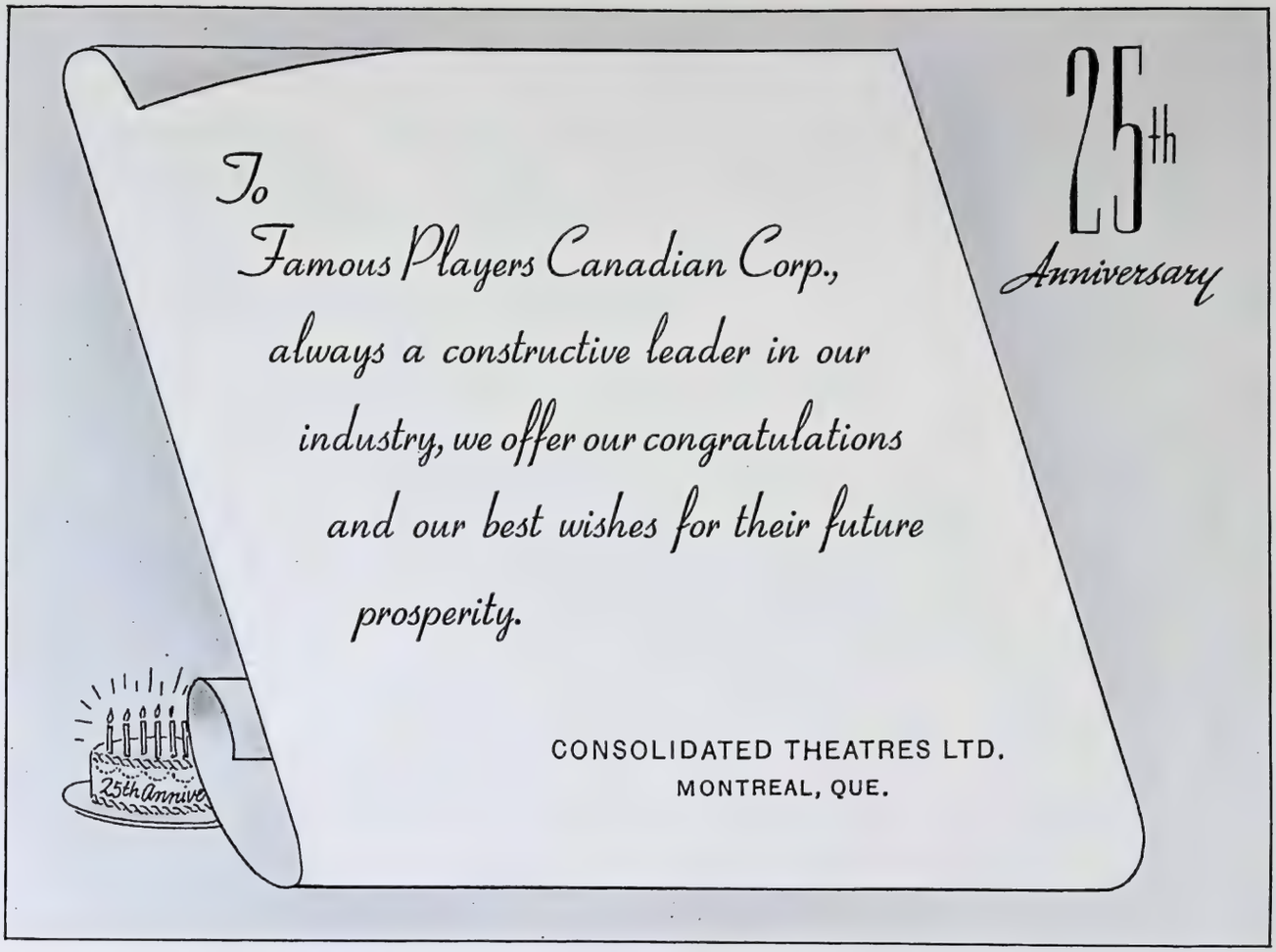
At least three Famous Players' employees have been decorated for bravery in action. Pilot Officer Norman Barker and L. M. Cavanaugh have won the Distinguished Flying Cross serving with R.C.A.F. and Captain J. J. Fitzgibbons, Jr. (son of Famous Players' president) won the Bronze Star Medal and later the Oak Leaf Cluster while serving in the South Pacific.

The Company keeps in touch with former employees through an overseas news publication and through a filing system in which is recorded current addresses and correspondence. Gifts from the Company sent overseas to all employees at regular intervals include cigarettes, candy and Christmas parcels. This Christmas more than 300 packages were sent overseas.

A number of former employees, discharged from the armed forces, are back with the Company and Famous Players is giving high priority in its post-war planning to placing returning men and women with the organization.

Fox to Tele Board

Twentieth Century-Fox recently joined the USA Television Broadcasters Association as an affiliate member. Paramount, United Artists and RKO are also affiliated with the board.



Joseph M. Franklin and Myer Herschorn extend congratulations to the personnel of Famous Players Canadian Corporation and sincere best wishes for continued prosperity in behalf of the Franklin & Herschorn Theatres.

FRANKLIN & HERSCHORN THEATRES

Mayfair and Regent Theatres, Saint John, N.B.
Mayfair and Dundas Theatres, Dartmouth, N.S.
Family and Community Theatres, Halifax, N.S.
Community Theatre, Yarmouth, N.S.

Russ Have Stereo Screen in Use

By I. RODIN
(Information Bulletin, Embassy of USSR)

It is now 10 years since Semyon Ivanov invented the first stereoscopic cinema which does not require the use of special glasses by the spectator. In this period Ivanov has improved his screen and made a number of other remarkable inventions. He has received a Stalin Prize, and a military decoration for his services to the front. Academician Peter Kapitza, famous Soviet physicist, calls the young man his godson and is convinced that Ivanov's stereoscopic discoveries are of world-wide importance.

For years he lost himself in a maze of computations, calculations and hypotheses. He worked alone. There were no books on the subject to which he could refer. Even after he had designed his special screen for stereoscopic films, he told no one: distrustful of himself, he checked his calculations again and again.

When film circles finally learned of his work, he was immediately supplied with all possible aid for his experiments. Producers, cameramen and engineers were assigned to help him.

The first stereoscopic films, produced in Moscow shortly before the war, were most successful. Without the special glasses formerly necessary in viewing stereoscopic films, the audience saw birds that seemed to fly from the screen almost over their heads, and thundering waves that threatened to dash into their laps.

Ivanov's invention consists principally of a calibrated screen upon which two films depicting the same scene from different angles are simultaneously projected by the usual machines. When properly focused both films merge into one and produce the effect of a three-dimensional picture. The screen is composed of 36,000 very thin copper wires running in three directions in conformity with certain calculations. About 112 miles of wire are required for a screen of 25 square yards.

During the war Ivanov has discovered that the wire can be replaced by very thin optical lenses with a conical surface. Thousands of such lenses are fitted on a mirror. On this screen the stereoscopic effect is much clearer. The mirror screen may weigh as much as a ton.

Ivanov has just presented his country with the new invention—the "integral" screen, a development of his earlier discovery.

At the outbreak of war the inventor joined the People's Volunteer Forces and was sent to Leningrad. He began at once to put his knowledge of stereoscopics into use in front-line conditions. First he taught Soviet scouts to see the enemy more clearly by using his stereoscopic instruments.

At present Ivanov is working ou the details of mass production of stereoscopic lens screens. Within a short time 20 stereoscopic cinemas will be opened in various Soviet cities.



On the left is Larry Berg, Western division general manager for Famous Players, and on the right Bill Lester of United Amusements, Montreal, FPCC associate. Caught in the conversational exchange is Izzy Allen, sales manager of Esquire Films.

Many FPCC Execs Up From Ranks

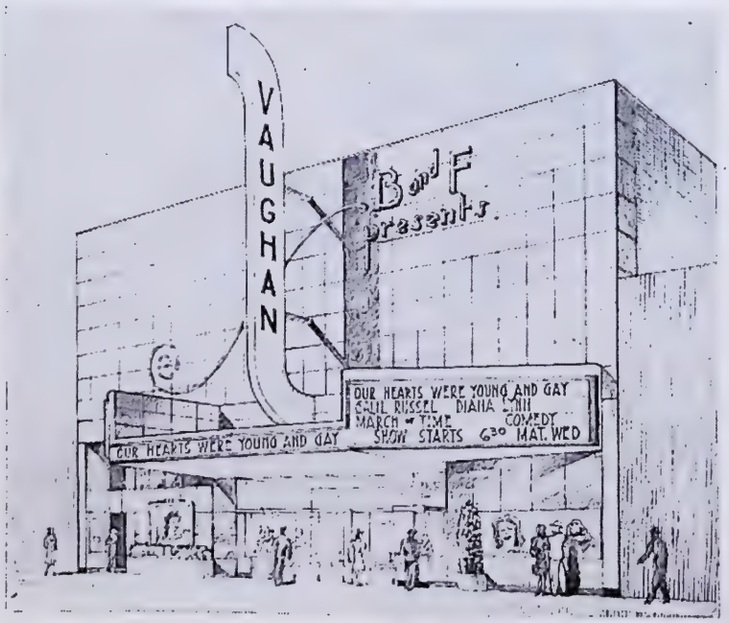
FAMOUS Players theatres are represented 100% in the Canadian Motion Picture War Services Committee of which J. J. Fitzgibbons is the national chairman. This committee acts for the motion picture industry in Canada in its war work campaigns for salvage, the sale of Victory bonds, War Savings Stamps and many other wartime services.

Work in local communities goes much further than merely offering publicity, no matter how worthwhile. Managers are encouraged to take active part in community affairs and have rendered many valuable services.

Like every other company Famous Players has a manpower problem to wrestle with. Today on active service are 797 managers, projectionists, ushers, doormen, maintenance men and cashiers. Wartime necessity forced Famous Players to break with the theatre tradition that only men could be managers. Today the company has a number of women managers and the company is so pleased with the experiment that it has decided to train more of them.

"Up from the ranks" has a special meaning when referring to managers of Famous Players theatres. For there is a regular system of promotion leading from the young usher in his resplendent uniform to a managership and perhaps a major executive position with the company.





An architects' drawing of the B & F theatre to be erected on St. Clair Avenue, Toronto. Theatre will cost about $160,000 and seat 1,000. Kaplan and Sprachman, Toronto, are the architects.

It Can Only Happen In A Movie . . .

Company!

The advantages of
multiple theatre operation.

plus

The initiative, vitality and
personal touch of individual
enterprise.

that's

FAMOUS PLAYERS THEATRES

A CREDIT TO A GREAT INDUSTRY

LONG MAY THEY PROSPER!

THE UNITED AMUSEMENT CORPORATION

LIMITED OF MONTREAL

Extends Congratulations
and Best Wishes
to Famous Players
on their 25th Anniversary

What Are the Chances of Television?

What effect has television had on the boxoffice so far and what will it mean to the exhibitor? Here are excerpts from "Television for Theatres," an article by Ben Kaufman in Television Magazine. It discusses theatre installation and exhibition.

THE gross is the thing at the box office. Sharp-sighted showmen, not unmindful of this bread-and-butter axiom, are on the alert to supplement the take at the familiar grilled opening—with theatre television.

Big-screen video transmission is expected to become a box-office reality for film exhibitors within a year or two after war's end. Audience-catching feature of this show-business prodigy will be on-the-spot coverage of major, live attractions. In the prize-fight arena, ball park and racetrack, yes, perhaps even the opera, the ubiquitous television cameras will pick up leading attractions for the entertainment of houses estimated to be far greater than the 85,000,000 weekly now storming the nation's movie citadels. Exhibitors will benefit a second time from boosting their prices in relation to the cost of actual presence at the special event.

How will all this happen? ask showmen expectantly. A look at what has happened may point the way to what is ahead.

Skeptical showmen were jarred out of smug disbelief when they saw a demonstration of large-screen television equipment of the Radio Corporation of America on May 9, 1941, in the New Yorker Theatre, New York. A large, invited audience witnessed, on a 15-by-20-foot screen, a program from the National Broadcasting Company studios climaxed by the world's middleweight championship prize fight between Billy Soose and Ken Overlin from Madison Square Garden. Critics agreed that the electronically reproduced pictures were clear and steady, with no fuzziness noticeable except possibly on a few bald heads gazing at the screen.

* * *

While experimentation with theater television was still going on in this country, it had already proved itself commercially feasible in England. The Scophony supersonic system of television projection, based on optical storage requiring no cathode-ray tubes, was showing special and sporting events on 15-by-18-foot screens to paying customers at two London film houses up to Sept. 1, 1939. On that date transmission of television by the British Broadcasting Corporation was shut down due to the imminence of war and, since the Scophony method picked up its attractions from the BBC signal, theater-video operations were also suspended for the duration.

Commercial, large-screen television made its debut in the British capital in February, 1939, at the Monseigneur News Theatre, a newly constructed 600-seat newsreel house in Marble Arch. Despite a boost in prices, crowds jammed the small theater for the televised exhibition of the Boon-Danaher boxing match for the British middleweight championship. Another installation followed in May at the 2,000-seat Odeon, key house of the 400-theater Odeon circuit, in Leicester Square. The box-office boom was reported to have continued to such an extend that the theater chain ordered 60 additional installations, which were unable to be filled in the face of the kingdom's feverish defense preparations.

Overflow crowds at both television theaters during the Armstrong-Roderick bout for the world's welterweight championship caused one observer to remark that, in spite of the theater crowds, there were still empty seats at Harringate Stadium. Although boxing was picked up from the regular BBC telecasts and was thus technically in the public domain, the British theater-television interests appeased the promoter by paying him a shilling a seat for the theater rights, amounting to a normal exchange value of $500 for the Odeon. Since this was done to prevent any difficulties for the BBC, reservation was made in the contract by the theater-television company against having established any precedent by such a move.

No problem of payment for television rights existed for other big-screen reproductions of British sporting attractions. Among them were the Oxford-Cambridge boat race on the Thames and the famed Derby at Epsom. Admissions to televised showings of the Derby and championship fights at the Odeon were raised.

Reaction of U.S. moviegoers to the British theater-television system was tested in a surprise experimental showing at the Rialto Theatre, New York, on June 21, 1941. In the midst of the afternoon film performance at the Times Square house, an unannounced program was telecast from the Aqueduct racetrack, where Whirlaway won the Futurity. Attitude of the audience was seasoned with a matter-of-fact acceptance, many apparently oblivious of the fact that they were seeing television because of the acceptability of the television picture.

The Rialto's television signal was picked up out of the air from an NBC transmision of the racing classic.

* * *

Television projection equipment and screen at the Rialto were hooked up to the theater's own amplifier system. Instead of relaying the telecast by balanced telephone wire or more expensive coaxial cable, for longer distances, a television mast was erected on the roof of the Times Square house for a direct pickup.

Both the RCA and Scophony systems are geared to utilize the sound equipment now used in film theaters. Other manufacturers intend to do the same with theater installations. Probable costs to a theater for a large-screen plant without sound range from about $25,000 down to the neighborhood of $7,500.

Operation of a television projector is said to be no more difficult than a film projector. Movie operators need little training to become adept. One man is considered adequate for handling the large-screen video equipment, but the unions are expected to demand more. A jurisdictional dispute between two New York locals of the IATSE is reported to be going on now for control of the theater-television labor structure.

* * *

Had the war not intervened, this event would have demonstrated the practicability of big-screen television on a city-to-city basis, and become the forerunner of an anticipated coast-to-coast television hookup.

Televising of major events is slated to be available to theaters rather than homes because of the ability of exhibitor and audience to pay more for the rights than any advertiser would be able to spend. For example 500 theaters, seating an average of 600 people, or 300,000 seats, might well allocate $.20 per head, or $60,000, as payment for rights to a big-time event. Assuming an admission charge of $2, the box-office capacity at these theaters for a single performance would be $600,000, which, compared with picture grosses, is a nice new income potential to exhibitors.

Statistics gathered by the film industry indicate that attendance at motion picture theaters has dropped on the date of a big sports event or a major public address, such as the President's first fireside chats some years ago. Since the exhibitor's business is governed by fixed costs, a sudden attendance dip may just as suddenly transfer a comfortable margin into the red. If audience-pulling, special events are televised in film houses, they are expected to minimize such hazards at the box office since the customers will be able to view these happenings at their favorite theaters.



Republic's publicity director, Steve Edwards (right) chats with Archie Laurie, Republic's Canadian sales manager, at the company's recent regional sales meeting in New York.

Columbia Pictures

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25TH ANNIVERSARY



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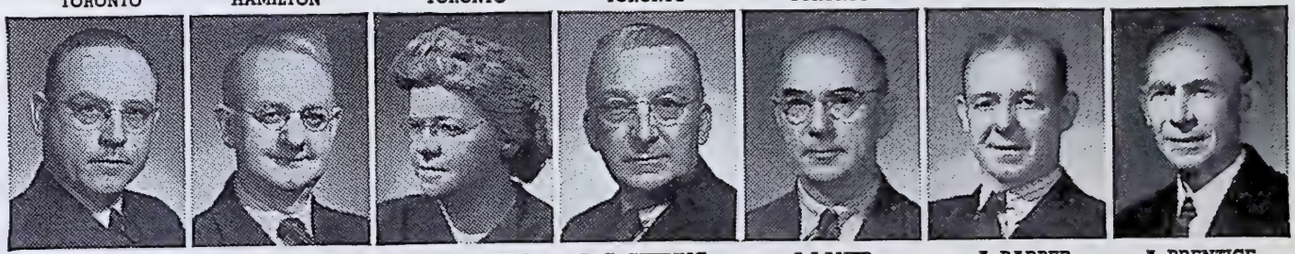
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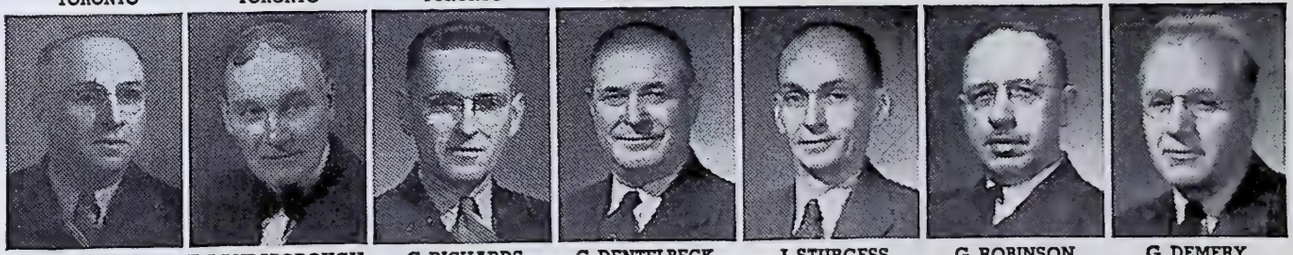
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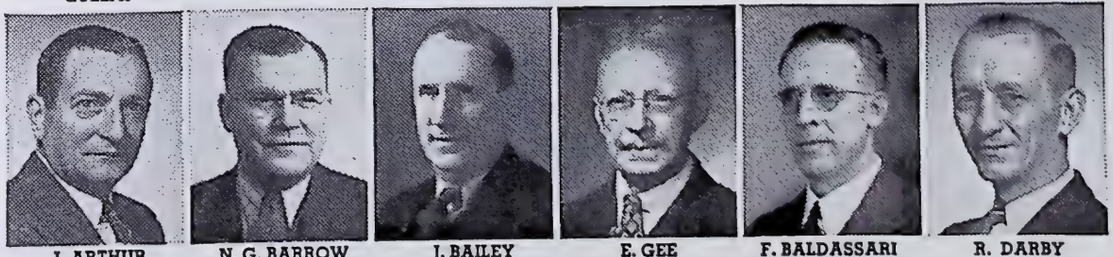
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GRATTAN KIELY

Recently appointed to succeed Irvin (Babe) Coval as Montreal branch manager for Warner Bros. Pictures Distributing Company, Limited.

Snider With TCA

Gordon Snider, former Associated booker, is now a radio technician with Trans-Canada Airlines.

Boys and Girls of The Old Brigade

(Continued from Page 7)

RAY HANSOM

Since 1913 Raymond R. Hansom has been projectionist in the Broadway Theatre, Vancouver. He was born in Mountain View and worked in the Grand Theatre, Vancouver, as usher in 1908. He decided to become a projectionist and served his apprenticeship before going to the Broadway. He has a son overseas.

BILL HOLDEN

William Holden, projectionist at the Beach Theatre, Toronto, was born in Halifax, England. He became operator in the Maple Leaf Theatre on Danforth Avenue, Toronto, in 1910 and has since been a projectionist in the Family and Imperial Theatres. He is unmarried.

HAROLD HITCHINSON

Born in Toronto, Harold was appointed assistant manager at the Strand Toronto, in 1916 and has been with the Regent, Bloor, Alhambra, Parkdale, Belsize and St. Clair in Toronto; Tivoli, Capitol and Strand in Hamilton, and in Montreal, Welland, Kingston, Ottawa, Peterboro, Owen Sound, Guelph, Sarnia and Halifax theatres.

ANNIE JOHNSTONE

Mrs. Annie Johnstone can't remember how many times she's asked: "How many, please?" She started working for Frank Gow in the old Broadway Theatre in 1916 and she's still cashier at the Broadway Theatre, Vancouver. Mrs. Johnstone was born in New Westminster, B.C., and is a widow with one son.

LAURA HACKMAN

Laura Wilson remembers when Famous Players occupied a small office and everyone knew the name and life story of everyone else in the organization. Born in Toronto, Laura started as a stenographer with Paramount Theatres in 1918 and stayed with Famous Players ever since. She's been Morris Stein's secretary for a number of years and recently married Harry Hackman.

BILL KERR

William E. Kerr is Assistant Secretary and Chief Accountant for Famous Players. Bill was born in Toronto, is married and has lived in Toronto all his life. He served with the artillery in the last war and joined Famous Players when the Company was organized in 1920 as an accountant and has been at Head Office ever since.

EDDIE LANDSBOROUGH

Edwin James Landsborough was born in Milton, West Ontario, and entered show business as doorman at the Temple Theatre, Galt. Four years later he went to the Regent, Galt, as cashier and became manager the following year. From 1926 to 1928 he also manager Scott's Opera House in conjunction with the Regent. Eddie and his wife have two daughters and a son.

JIM LESLIE

James H. Leslie, of the Orpheum Theatre, Vancouver, has held a projectionist's license since 1912. He began his career in 1910 as doorman in the Elite Theatre, Regina, and has been employed as operator in the Dominion, Capitol and Orpheum Theatres, Vancouver. He was born in Moosomin, Sask., is married and has one son.

GEORGE ROBINSON

The Theatorium Theatre, Toronto, was the first theatre to employ George E. Robinson as a projectionist. That was in July 1906. George has since worked at the Teck, Family and Imperial, and is one of the original crew of Pantages. He was born in Toronto and is a widower with two children.

BILL ROSSBOROUGH

Londonberry Ireland was the birthplace of William James Rossborough, projectionist ot the Palace Theatre, Toronto, and has since been operator at the Teck, Beach and Palace. He is unmarried.

PETE SIMS

Peter Sims came from Glasgow, Scotland, and became a member of the stage crew at the Regent Theatre, Toronto, and worked there as long as the house featured presentations. He also worked at the Strand and Hippodrome and is now at the Palace. Mr. and Mrs. Sims have one son.

JACK SHAW

John Shaw, doorman at the Bloor theatre, goes back a long way in show business in Toronto. More than 30 years ago he went to work as a youngster in the old Variety theatre on Queen Street. Later he worked at the Pathe exchange, for the Allens and the Globe theatre. He went to Pantages when the house opened and later to the Tivoli. Jack was born in Blackpool, England, and is married.

JIMMY STURGESS

Born in Toronto, James T. Sturgess was apprenticed as a projectionist in the old Crystal Palace Theatre, Toronto, 1911. Jimmy has operated the projectors in the Regent, Uptown, Imperial and Shea's Theatres in Toronto. Mr. and Mrs. Sturgess have one son.

Best Wishes

For Continued Success

to

FAMOUS PLAYERS

Manogram Pictures of Canada Ltd.

Esquire Films Ltd.

O. R. Hanson, President



ED. LANDSBOROUGH

Veteran manager of the Capitol, Guelph, Ont.

16 Mm. Association Hosts Service Reps

The Sixteen Millimeter Distributors Association tendered a dinner to the men and women who work with them through representing the four service organizations responsible for movies in army camps. There were 28 present at the affair, which took place in the King Edward Hotel, Toronto. Among the representatives of the four service organizations were Col. Dray, Salvation Army; J. Cruickshanks, Canadian Legion; and Miss Ann Phelan, Knights of Columbus.

David Bray, Pioneer, Passes in Vancouver

David Bray, a pioneer resident who operated the first moving picture theatre in New Westminster with Frank L. Kerr, now manager of the Editon Theatre, and Pat Bowler, died recently in Vancouver General hospital. Born in Quebec, Mr. Bray was 78 years of age and had lived in New Westminster and district for 55 years. For the past 8 years he had been living in Langley and Surrey.

To: FAMOUS PLAYERS

Subject: 25th Anniversary

Comment:

Congratulations

Charlie Cashman

(Signed)

Congratulations to

Famous Players Canadian Corporation

on its

25th ANNIVERSARY

Premier Operating Corporation Limited

Best Wishes to

FAMOUS PLAYERS
CANADIAN CORPORATION

on its 25th Anniversary and may it enjoy a continuous performance of prosperity and friendship in a world and in a country where there is room for all men of good will to work, serve and thrive.

•

JOE LEIBERMAN

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Salute to Famous Players

25 YEARS OF EXHIBITION LEADERSHIP

1920 - HUMORESQUE
1921 - THE SHEIK
1922 - BLOOD AND SAND
1923 - WHEN KNIGHTHOOD WAS IN FLOWER
1924 - THE COVERED WAGON
1925 - THE TEN COMMANDMENTS
1926 - WE'RE IN THE NAVY NOW
1927 - BEAU GESTE
1928 - SPEEDY
1929 - WINGS
1930 - THE LOVE PARADE
1931 - THE SMILING LIEUTENANT
1932 - DR. JEYKLL AND MR. HYDE
1933 - I'M NO ANGEL
1934 - BELLE OF THE NINETIES
1935 - LIVES OF A BENGAL LANCER
1936 - TRAIL OF THE LONESOME PINE
1937 - THE PLAINSMAN
1938 - THE BUCCANEER
1939 - BEAU GESTE
1940 - NORTHWEST MOUNTED POLICE
1941 - LOUISIANA PURCHASE
1942 - REAP THE WILD WIND
1943 - STAR SPANGLED RHYTHM
1944 - GOING MY WAY
1945 - FOR WHOM THE BELL TOLLS

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wear it on
January 23rd!"

FRIENDLY congratulations to all the lads and lasses of Famous Players Theatres who helped make possible the sterling Silver Jubilee!